

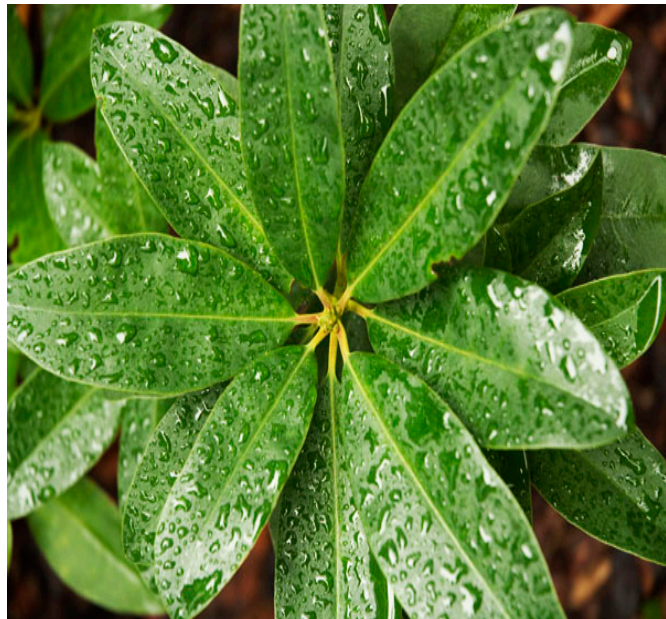
Ohio University
College of Fine Arts
School of Art + Design
Interior Architecture

ART 2620, Interior Architecture Studio II
Spring Semester, 2018
Meeting Time: TTH: 1:30 - 4:20
Location: Grover Center W 327

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Office Hours: MW: 11:00 - 12:00, TTH: 11:00 - 12:30



"Pine Branches" photo by Matt Ziff



"Rainy Rhodo" photo by Matt Ziff

Design Projects for Spring/2, 2018

1. First, and Importantly:

As an Interior Architecture program faculty member I am NOT, and will not function as, a 'Permission ' Giver.

Implicit in all design requirements and charges that I give to you is the fundamental idea that your intelligent, thoughtful, and well considered interpretation is a necessary ingredient in producing anything.

That said, I will absolutely insist that you not make me into a 'permission giver'.

I am not here to give you permission to do this, or that.

If you think you need to make something that is different from what I describe in the project requirements, either in writing, or orally, it is incumbent upon you to make a proposal to me about what you think might be good, or interesting, to do.

Do not to ask me for permission to do something within your design work.

This is a very important step for you to take.

Do not ask me if you are "allowed to"

You must formulate your idea into a positive proposal: "Matthew, I would like to propose that I make a model using wire mesh and plaster..."

Your proposal is now the subject of a good, and meaningful, design discussion.

This is where learning takes place, and where you can begin to see how I (as an experienced designing person) think about such issues.

This is extremely valuable.

Simply asking me permission to do something is not interesting, or valuable for you as an educational experience.

2. Designing requires the ability to 'create', or come up with, or give form to, the visual, built world around us.

How is this done? Is it a total mystery? No. There are approaches, methods, systems of thought and action that lead to or result in visual, buildable, objects and spaces.

The design explorations undertaken in this studio are concerned with conceptual beginning points, each of which will be the subject of your individual design work.

These beginning points can be used as a method for creating visual design elements, spaces and objects.

3. You are to select one of the following:

The conceptual beginning points for our projects are to be selected from:

- I. Geometry & Parametric Design
- II. Nature & Bio Mimicry
- III. Fabrication & Standardization
- IV. Universal Design & Historic Assemblage

Each of these represent entire worlds of exploration that lie at the very heart of what designing environments for human beings is about.

I. Geometry & Parametric Design

Geometry is a widely used building block for all visual design. The relationships within geometric shapes, and the potential for using these shapes to create complex visual and constructional components is vast.

Parametric design: using a rule to generate a component that in turn can be multiplied to generate larger components, such as one tetrahedron repeated to create a wall. This is technique for generating form that can be appropriate and stimulating.

II. Nature & Bio Mimicry

(bio-mimicry): Select an organic, natural, object/creature. Visually analyze the selected piece, in plan, section, and elevation. Identify shapes, patterns, elements and structures that makeup the piece. Use these to create a objects, planes, volumes.

Bio Mimicry: is the examination of nature, its models, systems, processes, and elements to emulate or take inspiration from in order to solve human problems. The term *bio mimicry* and *biomimetic* come from the Greek words bios, meaning life, and mimesis, meaning to imitate. (Wikipedia)

III. Fabrication & Standardization

(industrial processes): using standard materials, standard fabrication methods, and standard dimensions, create a meditative, non-denominational, space.

IV. Universal Design & Historic Assemblage

A broad underlying concept that should serve as a filter for all design decisions, is fundamentally about human use of spaces and objects within spaces. A sub set of universal

design is environmentally, ecologically responsive design, which is really, in a broad, and sensitively intelligent way, designing for all humans.

Historic Assemblage: assemblage is a form of sculpture comprised of "found" objects arranged in such a way that they create a piece. These objects can be anything organic or man-made. Scraps of wood, stones, old shoes, baked bean cans and a discarded baby buggy - or any of the other 84,000,000 items not here mentioned by name - all qualify for inclusion in an assemblage. Whatever catches the artist's eye, and fits properly in the composition to make a unified whole, is fair game.

In addition to an overarching intellectual methodology or orientation, good designers are aware of specific types of experiences that they want to create for users of their spaces or objects.

The following is a classic menu of contrasting experiential qualities that can serve for you as 'targets' in your designing. You have to think about how each object you design, or select (such as a table) and each space you create affects the users of that element.

4. Select one from each paired set of characteristics.

(Your selected qualities are to be, as much as possible, emphasized, and readable in your design work.)

Experiential Reality You Are To Emphasize

Positive Space
Negative Space

Linear Form
Planar Form
Volumetric Form

Day light
Artificial light

Open View
Filtered View
Blocked View

Opaque Material:
Translucent Material
Transparent Material

Rough Surfaces
Smooth Surfaces

Visually Massive

Visually Delicate

Calm Experience (emotion)

Chaotic Experience (emotion)

Design Project: "Walter Field House Coffee Shop": An Interior Architectural Experience

"a place to sit down, re-focus, & enjoy the moment: a celebration of coffee through interior architecture"

begin: tuesday, march 20

due: thursday,

"A place, she explains, invites you to come well before your departure, and to linger on after your arrival. Beauty is one element, of course; comfort is another. At the Gare de Lyon [a train station built in Paris to celebrate the 1900 World's Fair], the food is splendid, your needs are met attentively and kindly, and a feeling of history is evoked which is personal as well as public, for you have come here many times over the years. "It comes down, i suppose, to a question of where one really chooses to be, and for how long."

Carol Flinders, Introduction to The New Laurel's Kitchen, page 19.

Project Program

site: inside the Ohio University Walter Field House building at the far, South end of the field house, beyond the south end zone, OR at the entrance end, the North end immediately as you enter the main, large, field house space, on your right.

we are going to say that the Field House has been 'extended' (imagine the entire shape of the building, with the pitched roof, being extruded, pulled, south by about fifty or sixty feet) in order to provide an appropriate location, place, for the Coffee Shop to sit.

size: the coffee shop has a rectangle of space inside the field house that is 40' wide x 60' long (a total gross square footage of 2,400). you may use this area in any manner that you determine to be appropriate.

vertical height: of your determination (the space within the field house is vast)

functional elements to be provided:

a bar with seating to accommodate eight (8) people.

two (2) take out counter areas for customers to add cream, sugar, et cetera.

twelve (12) two-seater tables, two chairs at each table.

three workers must be able to comfortably function 'behind' the counter.

work area to support eight (8) large pots for different types of coffee, both caffeine and decaffeinated

Four (4) stations for customers that hold napkins, return plates, et cetera

Select artwork for the walls

Lighting must include: ambient, task, and accent lighting

Acoustics must be addressed

storage & display for baked goods. (baked off site)

storage for cups, plates, silverware, paper towels, napkins, trash storage, et cetera.

an overhead plane over the entire space that provides lighting, and creates a sense of enclosure and 'place'.

Project development and presentation requirements:

each student will develop individual project requirements with the instructor, but each project must include:

1. presentation of a daily, continuous, and coherent, design process:

you must do sketches, in both digital and hand/paper media

you must document your thoughts, concepts, and any other elements that have played a role in your thinking, ideating, and presenting

your work must be documented in a formatted medium; either a sketchbook, a digital file system, a tracing paper roll. you may use several formatted media, or just one, in developing this project, but your final presentation is to include showing your process and development work.

2. hand made physical models: one finished model, and two study models.

the finished model is to present the entire project and must be well crafted.

the study models may be of portions or components of the overall project, done as you are developing your ideas. the physical models do not need to represent 'actual' materials used in the construction of the full size, real, coffee shop.

3. Digital model:

rendered with color, light, human figures, and specific material character. include appropriate background imagery in your perspectives.

4. large scale floor plan (plan section), two vertical sections, and elevation views of storage units, counter top, overhead elements, and/or any other interesting, detail, conditions within the project. the floor plan may be hand drafted or done using AutoCAD.

SketchUP is NOT to be used to create floor plans.

5. a written specification that describes the furniture you have selected or designed, the lighting components, and the materials in terms of type, dimensions, and character.

6. a formal presentation in which you stand up, describe what your ideas are, and how you put them into practice through your design work.

This Is Schematic Design

this level of design work and presentation is called 'schematic' design, because what is achieved is a level of design/construction detail that is appropriate for understanding the scheme, as a visual, material, functional, experience.

we will not be producing 'working drawings', which are done to communicate to a fabricator precisely how something is made.

we will be producing **schematic design** documents in the form of: sketches, plans, elevations, sections, perspectives, physical models, digital models, et cetera.

this is a design project.

this is your design project.

each one of you will produce something that results from your own way of thinking, your own attitudes, your own experiences.

there are many, many possible ways to address, to offer, experiences for the users of this project.

you are not so much looking for the 'right' answers to questions as you are looking for ways to meet needs, to create good, interesting, and enjoyable experiences.

in the words of Charles Eames "who is to say that pleasure is not a need?"

this project will require that you apply a maturity of thought and action; you will have to think about, and come to conclusions about, the way this coffee shop will work.

you will have to do some research to learn about materials, about user needs. do all of this work in a professional manner; make lists, identify issues, explore them, produce study sketches, et cetera.

Charette

The term "charette" evolved from a pre-1900 exercise at the Ecole des Beaux Arts in France. Architectural students were given a design project to work on within an allotted limited time. When that time was up, the students would rush their drawings from the studio to the Ecole

in a cart called a *charrette*. Students often jumped in the cart to finish drawings on the way. The term evolved to refer to the intense design exercise itself.

Today it refers to a creative process akin to visual brainstorming that is used by design professionals ***to develop design proposals within a limited timeframe.***



Thursday, March 22

We will undertake a two and one half hour (150 minutes) charette session for you to generate:

Generate means to bring into existence, to seek, to produce, to come up with, to create..... To generate something will require that you have ideas, that you produce without inhibition, that you make first, and evaluate it later.

Generating is at the very heart of what makes a person creative, of what makes a designer different from a non-designer, and must involve a sense of play, of exploration, and often a sense of zaniness or even wildness.

The products of the charette are to include:

1. a list of the issues that are important in this project. refer to the project statement sheet, and also propose your own transformations of program requirements

2. a minimum of 10 interesting sketches: include some color, some human figure/s. use some varying line weights; heavy lines, thin lines (make your sketches relate to each other: draw in plan/elevation/section, and perspective: order your sketches on the pages or sheets you are using)

3. 1 model: paper, tape, mat board, cardboard: one rough hand made model include:

horizontal surfaces

vertical surfaces

moveable surfaces

overhead plane
seating possibilities

Gallery Walk: At 4:00pm you are to arrange your desk so that others can view your work and then everyone is to walk around the studio to see the range of design work produced.

Coming Up With Ideas

ideas are developed, come up with, brought into existence through focused effort, the hard work of thinking about and being challenged and excited by the issues at hand.

do not say 'I don't have any ideas!': this is both not acceptable, and silly.

ideas do not just appear by themselves.

you have to apply yourself, especially at the beginning of a project, to come up with ideas. ideas can be based on whimsy, on functional analysis, on geometric manipulation, on precedent, on personal interest or desire.

as a designing person you have to be interested in the visual and constructional character of the built environment. that is what we do; we look, we seek to understand, we propose new, different, and better physical environments.

once you come up with some ideas for form or organization of parts, use an underlying grid to help control and guide your incremental adjustments and refinements to your proposal.

Tuesday, March 27

As we have developed the Coffee Shop project through our discussions last week, where we now stand with the project is this:

For today, Tuesday, you are to have made a more fully developed, but still, 'study' model of the Coffee Shop.

Conceptually it has been clarified/established that the project is to result in a 'little building' that is fully inside the field house.

As a 'little building' you will need to design all the horizontal and vertical surfaces (walls, floors, ceilings) that you find to be necessary to create the physical and functional environment described through the required elements and through our discussions thus far.

Much of this project's pieces and parts are for you to design.

The required furniture scale elements, tables, chairs, bar stools, et cetera, you may either specify existing products, OR custom design yourself.

For Thursday, March 29

You are to design, and construct, on physical model, roughly 16" long by 12" wide (depending upon the component you choose to model, but this is NOT to be a tiny model!)

You may choose to model any component in your Coffee Shop project that you think is a major, significant, element in giving character, material type, and form to your project.

For example, you may make a model of the enclosing vertical elements/walls; or of the overhead plane(s) that define the upper boundary of the project environment, or of one or more major interior components, such as the main retail counter, or bar.

This model is to be BETTER (in any number of ways, including craft, detail, level of 'interest' et cetera) than your previous model.

Due next Tuesday, April 3, 1:30pm:

1. A well drawn floor plan that shows your current designed condition. This plan may be hand drawn, or drawn in AutoCAD. No SketchUP floor plans allowed. This drawing is to use standard drawing conventions for floor plans, including: poche of thickness in plan elements, door swings, and line weight variation when helpful in communicating thin vs. thick elements.
2. One color palette that contains a minimum of twelve (12) visually distinct colors. Imagine these colors being used on a diverse array of physical elements in your project, such as:
 - doors
 - door frames
 - floors
 - overhead (ceiling) planes
 - counters
 - shelving
 - upholstery for seating
 - signage
 - lighting fixtures
 - vertical surfaces (walls)

What is a 'middle mix'

What is 'tinting', 'shading'

What are 'analogous', 'complimentary' colors

Due Next Tuesday, April 10, 1:30pm:

'Walter Fieldhouse Coffee Shop' : A Big Model

3 April 2018

At this point in our project you have done some preliminary design exploration, made two study models, developed a modest color palette, and drawn one developmental floor plan.

This studio course is intentionally emphasizing physical model making, and because of that pedagogical commitment we are going to make another physical model.

- Make another physical model of the entire project space: make this model more accurate, more refined, more complete. This model should be made at $1/2" = 1'-0"$. This will result in a model of about 30 inches long: A BIG model!